



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

WALL FOUNTAIN



By
S. E. Fry

Fountain and Garden Sculpture

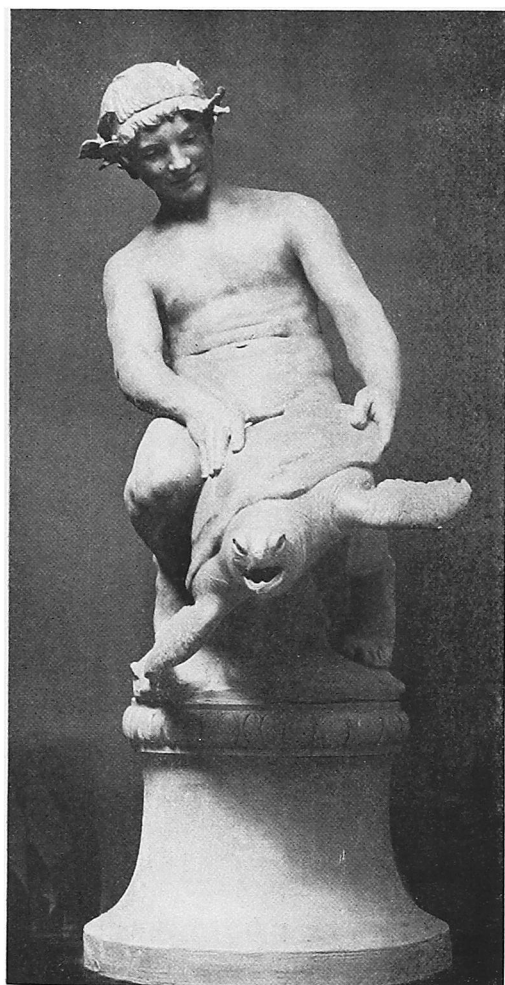
By EDWARD HALE BRUSH

WHEN an outdoor exhibition of sculpture was given in a Chicago park several years ago, the public was surprised, as well as charmed, at the pleasing effect of placing the white marble statuary against backgrounds of green lawns and shrubbery.

In the development in this country of the love of gardens and gardening, and in the evolution of a type of landscape architecture suitable for American country estates, the fact that the sculptor can contribute appropriately to their beautification, has more and more come to be realized. Among the wealthy, who have the opportunity to travel in Europe and familiarize themselves with the magnificent gardens

embellished with statuary, of which France and Italy especially can boast, it is no wonder that garden statuary has become something of a fad. But even among the home owners of a less well to do class efforts are being made to employ artistic effects, such as the sculptor may provide, in the surroundings in which the home itself is set.

The expositions of recent years, with their extensive decorative schemes in temporary plaster, have shown how landscape effects may be enhanced in beauty through the means of sculpture, and the fountains, cascades and gardens of the expositions so adorned, have impressed the lesson where it was needed. The results are beginning to be felt and many a young sculp-



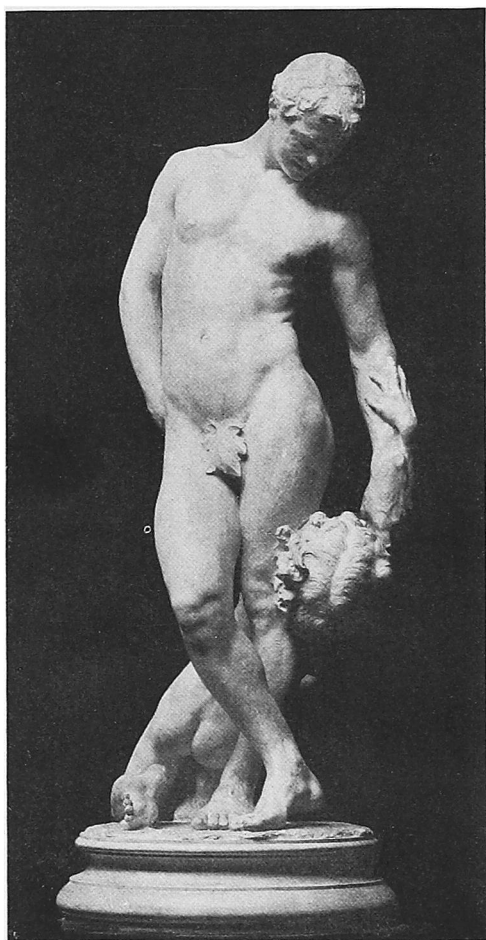
FOUNTAIN FIGURE IN SQUARE AT WORCESTER, MASS., USED AS PUBLIC HORSE DRINKING TROUGH

By Sherry E. Fry and the late C. H. Harvey

tor who found inspiration in modeling for the embellishment of one of these evanescent summer cities, has since been called on to put his fancies in more permanent marble and bronze for private estates or public pleasure grounds.

Among these is Sherry Edmondson Fry, whose fountain sculptures for Long Island and Westchester County, N. Y., estates have recently attracted favorable comment, some of the models for it having been shown in the last exhibition of the Architectural League of New York. Ideal sub-

jects, especially those of a nature which would harmonize with the atmosphere of a sylvan retreat or a garden fountain, appeal strongly to the sentiment of this artist. He has just completed the modelling of several admirable decorative schemes for the picturesque country place of Dr. Walter B. James at Cold Springs Harbor, L. I. From the grounds of this estate a charming view is obtained out on the harbor, one of the loveliest on the Sound. For the dining-hall of the mansion he did a fireplace with appropriate sculpture illustrating Hunting. But it is his fountain for one of the gardens which has particular interest in this connec-



GARDEN PIECE, YOUTH

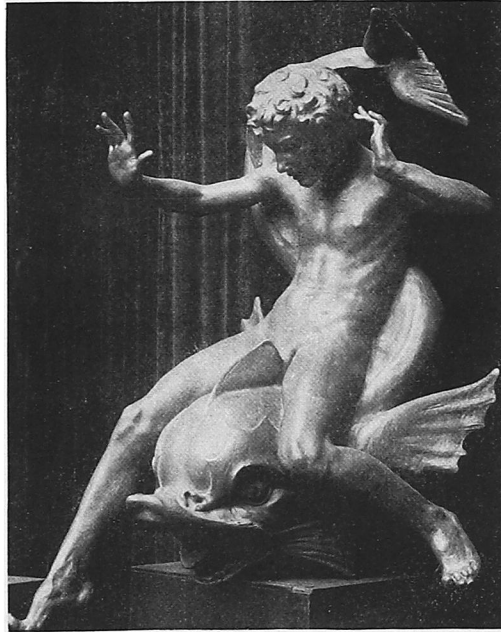
By Sherry E. Fry

—Honorable Mention, Salon

tion. The mansion is half hidden in the trees of a natural forest on a bluff overlooking the harbor and the garden in question is one of the most captivating spots on the estate. In the center of a travertine basin is the bronze figure of a boy. It is supported by four frogs from whose mouths water spouts into the pool. The boy is looking up into the sun. His face is turned so that at noon the sun shines directly into it and the impression given by the fountain and its sculpture as a whole is that of sunshine and healthful enjoyment of living.

Mr. Fry has devoted most of his artistic career to works of this nature. He was born in Iowa and studied in Chicago for a time. He was a pupil for three years of Macmonnies and he spent ten years in study and work in France and Italy, won two honors in the Paris Salon and the American Roman Prize in 1908. He is excellent on portrait busts, but sculpture of the ideal and decorative order is most in

line with his taste and ambition. His work for the expositions at Omaha, Buffalo and St. Louis helped develop such a trend of his art. One of the most charming of his recent compositions is a fountain and accessories for the Robert S. Brewster estate at Mount Cisco, Westchester County, N. Y. This is a wonderful place, overlooking Croton Lake, the mansion being in French chateau style and surrounded by an extensive forest, and marble balustrades, temples, etc., provide architectural features which enhance the charm of the vistas in which the place abounds. You come upon this fountain by Mr. Fry as you descend a ramp where it occupies a niche in the wall of the garden, leading down to an Italian garden. The wall is covered with a crimson rambler amid which Mr. Fry's boy sits on a dolphin from which the water spouts into the pool beneath. The conception is a charming one and fits in well with the natural beauties of the scene.



WALL FOUNTAIN

—Country Estate of Robt. S. Brewster,
Westchester County, N. Y.
By S. E. Fry